

KERAMIC STUDIO

Vol. I, No. 2

NEW YORK AND SYRACUSE

June 1899



THE china decorator may wonder why, in a magazine devoted strictly to the Ceramic Arts, we give so much space to the reports of exhibitions of oil and water color work. Here is the reason: We have gotten too much into the way of considering decorative art as entirely apart from *Art* in general. It is the china decorator's loss. We must see our decorative work in the same big way as the painter in oils before we can do big work, and work that will be *art* as long as the world lasts, and longer than any canvas. If a great artist can look at his work from a *decorative* standpoint, we should be able to judge our *decorative* work on its purely *artistic* merits, apart from decorative technique. In all our criticisms on pictures, you will find a meaning to apply to your own work, if you will only read closely and thoughtfully. If men like Boutet de Monvel and Robert Reid, Puvis de Chauvannes and Sargent, do not feel it out of their line to decorate, neither should we feel that we are wasting our time in learning how good painting can teach us larger art truths, to apply to our own work.

Mr. Aulich's halftone study of pansies for the July number is particularly graceful and can be used most charmingly in monochrome, also in dull blues. Arranged simply in blue on rims of plates, it would make an attractive breakfast service.

The Persian plate design must be carefully executed and should resemble the inlaying of jewels. If neatly done, there will be a refined elegance about it, but if coarsely executed it will look over-decorated. The proper environment for such a plate is upon a perfectly appointed dinner table. It requires the rich accessories of plate and glass.

The Exhibition of the National League of Mineral Painters will be fully written up in our next number, and the comparison of work from different sections of the country. One can see the advantages of these League Exhibitions.

The series of articles upon historic ornament are particularly valuable to students, not only as inspiration for new decorative ideas, but as a study of ancient pottery, making us compare the primitive efforts to the results of our modern methods.

All students will be charmed with the practical rose study by Marshall Fry, Jr. It is full of valuable suggestions and can well be adapted to any ceramic form. It can be used as a whole or in part, and it will be most useful in a class-room. Mr. Fry's work is always noticeable for its exquisite refinement, even when he is most lavish in color. Its fascination grows upon one.

There is a booklet on Rookwood Pottery, by Rose G. Kingsley, that is extremely interesting to keramists, as well

as to those who know nothing of the subject. The one foreign artist, Shirayamadani, who has been at Rookwood for eight years, is an individual member of the National League of Mineral Painters. Miss Kingsley says: "The same generous spirit which has prevailed in Rookwood from its inception, has given these decorators every encouragement for wider opportunities of study. Several have been sent to Europe for a summer, and Shirayamadani was sent back to Japan for some months, *pour se retremper* in his native art, and took with him some magnificent specimens of Rookwood to present to his Emperor. Not only talent is needed in such work, but a very thorough training and education in drawing is necessary before coming to the pottery. And when there, a fresh education has to begin; for as Mrs. Storer [founder of the pottery] truly says, "The greatest artist living would only make daubs of Rookwood decoration unless he took time and infinite pains to learn the methods. Not only each color has to be studied, but every dilution and every mixture of color, making an endless multiplication of effects and possibilities. Therein lies the secret of the attraction of ceramic work. It is eternally new, the ever-changing; it is like the search for the philosopher's stone. Anyone who has tried to study it scientifically, or even dipped into its chemical possibilities, is drawn on by its elusive fascinations."

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In visiting an exhibition—any exhibition—oil, water color, china—try to see things in two ways. First, as a seeker after the beautiful *in general*. Find what you admire, then think *why* you admire. When you have found that out, look again at the picture or other work of art as a seeker after the beautiful *in particular*, as applied to your line of work. If it is the color you admire, think how you can manage to use that color effect in your work. If the design, make notes of it for future reference. If it is the background of a portrait, think how you can utilize it in your miniature painting on ivory or porcelain. In this way everything will be fish that comes to your net.

KERAMIC STUDIO

JUNE: MDCCCXCIX

Price 35c. Yearly Subscription \$3.50

KEEP THE FIRE ALIVE

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A MONTHLY:
MAGAZINE:

FOR: THE:

DESIGNER: POTTER: DECORATOR: FIRER:

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CONTENTS FOR JUNE, 1899

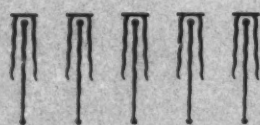
	PAGE
Editorial Notes,	21
Is Our Method of Teaching Correct?	22
Hints for Treatment of Rose Study,	<i>Marshal Fry, Jr.,</i> 23
Treatment of Roses in Water Colors,	<i>Rhoda Holmes Nicholls,</i> 23
Historic Ornament (Assyrian),	<i>Adelaide Alsop-Robineau,</i> 24-25
Sevres Decoration for Plate,	<i>Anna B. Leonard,</i> 26
Hepatica Decoration for Cup and Saucer,	<i>A. G. Marshall,</i> 27
Treatment of Hepatica Cup and Saucer,	<i>Mary Allen Neal,</i> 27
Figures for Tankard,	<i>Adelaide Alsop-Robineau,</i> 28
Tankard Lustre continued (Second and Third Fire),	<i>Adelaide Alsop-Robineau,</i> 29
Treatment of Plate Design (Sevres),	<i>Anna B. Leonard,</i> 29
A Practical Talk on Design,	<i>Katherine M. Huger,</i> 30-31
League Notes,	32
Club Notes,	33
In the Studios,	33
Treatment of Figure by Chaplin,	<i>Adelaide Alsop-Robineau,</i> 34-35
Persian Decoration for Plate,	<i>Anna B. Leonard,</i> 36
The Boutet de Monvel Exhibition,	<i>Adelaide Alsop-Robineau,</i> 37-39
Treatment for Persian Plate,	<i>Anna B. Leonard,</i> 39
Specific Treatment for Arbutus,	<i>Mary Chase Perry,</i> 39
For Beginners—Tinting,	39
Raised Paste,	40
Color Chart,	40
Origin of the Manufacture of Porcelain in Europe,	41
Visitor in New York—Galleries—Exhibitions,	42
Supplement—Roses,	<i>Marshal Fry, Jr.</i>

OUR JULY SUPPLEMENT

Will be a beautiful Half-Tone, printed in one color, of a

CHOCOLATE POT

BY MRS. ANNA B. LEONARD.



... The Chocolate pot is French in style, and is particularly attractive in the exquisite detail of design, which is a combination of raised gold, enamel and turquoise blue.

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FOR THE

DESIGNER ·· POTTER ·· DECORATOR ·· FIRER.

Editors—MRS. ANNA B. LEONARD, MRS. ADELAIDE ALSOP-ROBINEAU.

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PUBLISHER'S NOTES.

The article on Under-Glaze, by Mr. Charles Volkmar, will be continued in the July number.

An illustrated article on the interesting pottery work done at Newcomb College, New Orleans, La., is in preparation, and will appear in one of our forthcoming issues.

Letters of congratulation which have poured in upon us from all quarters are crowded out of this number—whereat our readers will rejoice—but these same letters are very interesting to us.

A water color study of Pansies, by F. B. Aulich of Chicago, will be the subject of a full page illustration in the July number. It will be full of suggestive material for the amateur and a help to the teacher.

Please send your remittances by New York Draft, Postal or Express Order! Under the new ruling we are obliged to pay quite a heavy exchange on checks, and we therefore ask you to kindly remit as above.

Our Supplement for August will be a "Study of Hops" by Marshal Fry, Jr.; for September, "Chrysanthemums" by F. B. Aulich. We propose giving our subscribers material by the most noted china painters in this country. Send in your subscription TO-DAY.

Mrs. Anna B. Leonard, Vice-President of the National League of Mineral Painters, is attending the Annual Exhibition now being held at Chicago. This exhibition is of the utmost importance, as the selection will be made of an exhibition to go to Paris in 1900.

We are glad to note that the work of Miss Dorothea Warren in lustres and oriental designs met with success in the recent exhibition at Kansas City. These particular branches of decoration Miss Warren studied with Mrs. Robineau and Mrs. Leonard of the KERAMIC STUDIO.

One of our advertisers wrote us, under date of May 10th, that he had already had better results from his adv. in our first number than any adv. that he had yet placed. And he has spent thousands of dollars in this way. His was no idle compliment, for he sent us a renewal for the next three months.

Our July supplement will be a beautiful half-tone, printed in one color, of a chocolate pot decorated by Mrs. Anna B. Leonard. The chocolate pot is French in style, and is particularly attractive in the exquisite detail of design, which is a combination of raised gold, enamels, and turquoise blue. It is now at the exhibition given by the National League of Mineral Painters, in the Art Institute of Chicago.

We wish to acknowledge, with thanks, new additions to our mailing list from the following: M. Etta Beede, Minneapolis, Minn.; C. A. Youngsberg, San Jose, Cal.; Mrs. Thomas Sutton, Indiana, Pa.; Mrs. Fannie Rowell Priestman, New York; A prominent teacher in Hudson, Mass., Mary Chase Perry, Detroit; Miss A. A. Rose, Brooklyn, N. Y.; Miss M. Helen E. Montfort, New York; The Art Metropole, Toronto, Can.; Miss Emilie C. Adams of the Emma Willard Art School, Troy, N. Y.

We shall try to avoid giving chromos. We aim at originality, and hope that sufficient encouragement will be given us in the way of subscriptions and advertising to make this possible. However, we are not grumbling. Our subscription list is already a large one, and growing every day. We wish, however, to interest all earnest students of this art in our endeavor to establish a high-class journal of ceramics.

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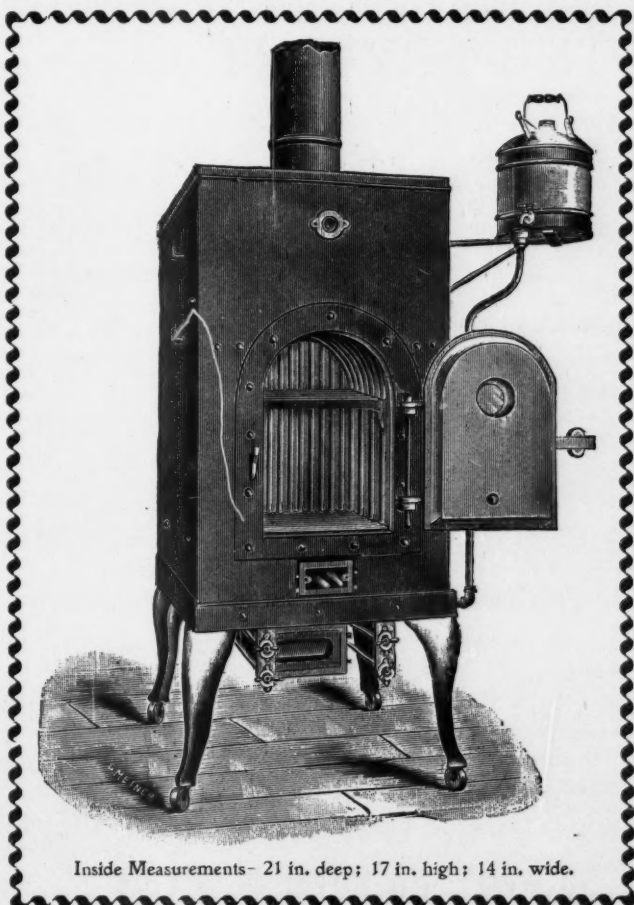
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IS OUR METHOD OF TEACHING CORRECT?



STUDENTS, as a rule, are not serious enough in the study of ceramic art, which makes them more or less dependent upon their instructors. The method in the studios may be at fault. Do we as teachers mystify our pupils, or do we help them? Are we making them independent workers? Are we building a foundation of knowledge sufficiently strong for more original work? To be sure there are pupils who care only to be copyists, but perhaps the subject has not been made sufficiently attractive to inspire the proper ambition. There certainly is not the necessary, careful, and conscientious work among students.

To be a successful decorator, there should be, above everything else, good drawing, quickness, sureness of touch, and extreme neatness, with a love for all the detail. It is a good plan to have in our studios fine specimens of work, either in the original or reproductions. If that plan is impossible, direct a pupil to some place where these things may be seen and studied, not to be copied exactly, but that the students may receive impressions upon which to build other designs. It is most instructive to study the technique in work from foreign potteries; not the usual factory specimen, but that which has come from the skilled hands of *artists*. We need not encourage a pupil to *copy* the work, but to study the wonderful handling which should give the necessary inspiration for more perfect technique.

There is positively no excuse for sending out *ugly* work from the studios, for even the beginner can obtain *simple* effects at first, which are often more beautiful than those which have more pretensions. The main thing is to keep the pupil thoroughly interested, explaining the *motif* of the design, how it should conform to the shape of the china, the chemistry of the colors, the mediums and the firing. A teacher must give the *best* that his or her brain prompts, and if she finds that the pupil desires a branch of instructions which she is incapable of giving, he or she should acknowledge it, and conscientiously send them where such knowledge can be obtained. I am happy to say that I know teachers who follow this rule, and that it always redounds to their credit, instead of proving an injury or loss. The study of ceramics is a life-long study, and to be able to master *one* branch of it thoroughly is better than to attempt all its branches indifferently.

A pupil may have a taste or inclination for one line of work, while she has no desire for another—it is better to cultivate and perfect her in that especial line. She will be interested and enthusiastic—after a time she will wish to broaden her work, and then another line may be studied. By this method we may bring out the temperament and individual style of the decorator, and not have so much work that is imitative.

CINCINNATI MUSEUM ASSOCIATION,
May 2d, 1899.

I take pleasure in informing you that the two prizes were awarded in the competition for the best design in overglaze decoration of the cup and saucer in Miss Riis's class in the Art Academy. The winners were: First prize, Miss H. Belle Wilson, Harrisonville, Missouri; second prize, Miss Alice L. Jones, 834 Second street, Louisville, Ky. The first prize was

offered by the Academy and consisted of a subscription for a year to such magazine as the winner of the prize might select. As a second prize your offer of a copy of your magazine for one year was awarded. You will be pleased to know that the winner of the first prize also chose your magazine, so that the prizes are identical, except that they are given in the way indicated. Will you please place the names on your mailing list, and send us the bill for the copy offered by us.

Yours very truly,

J. H. GEST, Ass't Director.



Mr. Edwin AtLee Barber, whose articles in *The Sun* on old American pottery will be remembered, has published a volume on "Anglo-American Pottery" which will be of value and interest to those collecting such ware. In his book Mr. Barber considers first the Liverpool ware, the oldest Anglo-American pottery, and then the Staffordshire pottery. The author has made a list far more complete than any previous writer on the subject, describing some 339 designs found on plates and other articles, besides many that occur on pitchers and jugs only, so that his two lists contain 378 numbers. A check list of American designs is in two parts, one part containing the designs printed in dark blue, the other those printed in various colors. The arrangement of the book will add to its value as a book of reference. We can commend it to all interested in the study of American ceramics.



No better illustration of the advances made in the art of painting on china has been afforded the people of Kansas City than the first exhibit of the Kansas City Ceramic Club at the Midland Hotel. Although this Club was only organized a few months ago, the display of decorated china and miniatures was one that would have been a credit to any city, and some of the work shown was of an unusually high order. This fact becomes more pleasing when one knows that all the members of the club are Kansas City women, many of whom have received no instruction in the art outside of that city. The prizes were awarded thus: Best general exhibit, Mrs. J. C. Swift; best flower piece, Mrs. W. G. Baird; best cup and saucer, Miss Ward; best set of any kind, Mrs. Fred C. Gunn; best miniatures, Miss Florence Carpenter; honorable mention, Miss Dorothea Warren, Miss Bayha, Miss Ward and Mrs. G. F. Mitchell. Altogether the exhibit was far better than any of the many visitors had thought of seeing, and the annual exhibit of the Ceramic Club will be looked forward to with much pleasure in coming years.



The French Ambassador, M. Cambon, has presented to the Government and the American people, through President McKinley, two magnificent Sevres vases from the French National Pottery, at Sevres. The gift was from the late President of the French Republic, Felix Faure, and commemorated the opening of the new Franco-American cable, on August 17, 1898, when President McKinley and President Faure exchanged the first message over the new line. The vases and pedestals stand from six to eight feet high, and are of a deep blue, characteristic of the finest Sevres ware, as well as in happy accord with the prevailing colors of the Blue Room.

The Sevres factory is a Government institution, on the

banks of the Seine, between Paris and Versailles. It was created by Louis XV because the soil furnished a porcelain clay entirely novel in the modelling of fine articles. Ever since the factory has been protected by French rulers. The most prominent artists of France, both painters and sculptors, have been attached to this factory. There is probably not a royal palace in Europe that does not possess one or more celebrated specimens of the Sevres ware. The White House itself possesses a Sevres service which always appears at state dinners.



Without doubt the most unique feature of Newcomb College, New Orleans, is the pottery, a little, low, brick building completely bowered over by oak trees, wherein the exquisite art of the potter is pursued to a rare perfection. The pottery was started some four years ago, and was, as can well be imagined, an important and rather venturesome departure. The success, therefore, which has attended the undertaking has been remarkable and must be doubly a source of pride to the community that Southern girls are fashioning from Mississippi and Louisiana clay jugs, jars and other earthenware articles whose beauty and finish are finding a place in the art centres of the country. Miss Sherrer is the able master of this department, and under her guidance inspection of the work takes an added charm. It is a little education to go through the workroom and watch the potter turning the soft clay into slender rose jars and squatty bowls and queer-shaped vases of the pupils' designing, and see the young artists decorating the ware; now gracing a tall jug with banana leaves, now a plaque, rimmed with a quaint design of cotton plants, now a jar wearing an odd decoration of sugar cane and reed grasses. From girl to clay and from clay to finished vase, all, one might say, are indigenous to Louisiana soil. The distinguished color of the ware is blue and bluish green upon white and buff, and again black and yellow and green upon dark red.—*Exchange*.



HINTS FOR TREATMENT OF ROSES STUDY

Marshal Fry, Jr.

FIRST PAINTING.—The pink flowers should be painted in with a pale wash of Pompadour Red, and touch of Yellow near the calyx. The yellow ones require Yellow Brown, Albert Yellow, Brown Green and Violet No. 2. The red roses are done with Ruby or Roman Purple.

The leaves and background need Moss, Royal, Brown, Shading and Russian Greens, Violet No. 2, Copenhagen Blue, Meissen Brown and Black. The dark color in the lower right hand corner is black mixed with Copenhagen blue. When the color in the background is used thin, a little "ivory glaze" may be mixed with the paint with agreeable results. There being no carmine to injure, the piece may be given a hard firing.

SECOND PAINTING.—Retouch pink roses with rose, also a little Yellow Brown and Brown Green; yellow ones with same colors used before; and the red ones may be strengthened in darkest parts with Finishing Brown. A wash of Rose over lightest side will give brilliancy. The background will need about the same colors used in first painting, adding a touch of Yellow Red for the warm glow under the red roses.

The third painting enables one to add accents and washes where needed. More Ruby may improve the red roses, and a little Blood Red may also be employed.

TREATMENT OF ROSES IN WATER COLORS

Rhoda Holmes Nicholls

IF flesh and roses are the two most exquisite subjects to paint, surely we have now a most delightful opportunity. The coloring is superb, especially the pale tones of the pink roses, as closely resembling the human flesh tones. There is no medium in which Roses can be depicted so well as in Water Color. There is something in the medium which particularly lends itself to the subtle quality of the petals of the roses. The secret of getting this quality is entirely in the manipulation of the color and the quantity of water used. If too much water is used and too little color, it will fade away when dry, and leave the ghost of what was intended. So the student must not be discouraged if success is not achieved the first time. Water colors require much experience before you can master the medium. The thoroughly artistic qualities repay the amount of labor required.

The paper best adapted for this delicate subject is Whatman's 75 lb. or 90 lb. paper; it is thin and therefore keeps damp—being close to the wet blotting paper underneath. This renders it a little more difficult for those not accustomed to work on wet paper, and if the student is not careful it will all run into chaos. It all depends how the different strokes are put on.

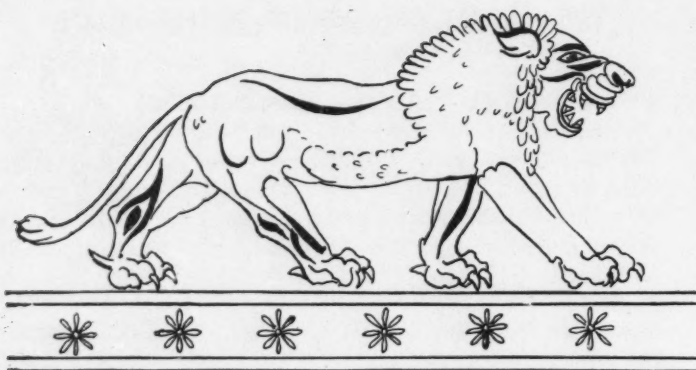
Draw the roses carefully with Rose Madder; the principal leaves, too, should be suggested. Then blot in the background without which the flowers will have no value. Begin at the top left-hand corner and paint the whole background as far as the roses; that is as much as you can manage at one time. Keep it wet and paint it a little fuller in tone than it appears, allowing for it to dry a little lighter. The colors to use are Antwerp Blue, Emerald Green, broken with Indigo, and at the lower portion introduce Aligarin Crimson and French or Cobalt Blue. Try and keep the background wet for a long time, so as to be able to blot in the color of the roses before it is dry and also the shadowy leaves.

The colors used in the pink roses are Rose Madder, a little Hooker's Green, and Indian Yellow; here and there a touch of Vermillion and possibly a little touch of Cobalt Blue. Remember always that Rose Madder is a cool color and helps to form the greys without much blue.

The drawing is of the utmost importance, and the sharpness of the touch will give the vitality to the work. Some of the lights should be lifted out with blotting paper that has been cut to a sharp edge. At the very end of the painting a little Chinese White mixed to give the tone should be added, as on the edges of the principal rose and on the stem.

It is now time to consider the other side of the background. The chief difficulty will be to unite the two sides. If they have dried too much, pull them up with a bristle brush, and then continue to paint—use Indigo, Light Red and Indian Yellow. Further down add a strong tone of Burnt Sienna, merging into Indigo and Raw Sienna. Work the leaves into this, the same way as on the other side. For the dark roses use Aligarin Crimson and Cobalt Blue added to the background color. For the tea roses use Cadmium, Rose Madder and Cobalt Blue.

Many of our readers will not want to copy this literally, but will make an arrangement for themselves out of it. The main group is a picture in itself. Observe how the interest has been centered there, the other flowers only echoing the color and form.

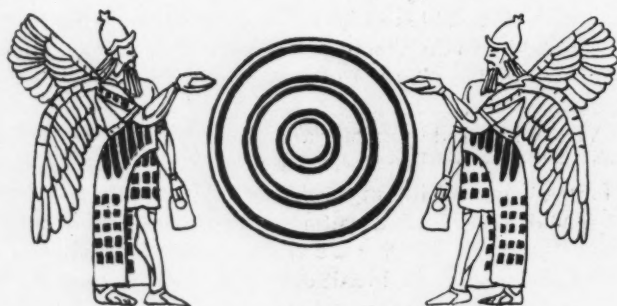


HISTORIC ORNAMENT

ASSYRIAN



EXT in order after the Egyptian comes the Assyrian Art, a combination of the Egyptian and Persian; essentially a borrowed art, of the secondary or traditional period. It shows also, later, the influence of the Romans and Greeks. The forms lack the simplicity and strength of the Egyptian, and the designs are not in so just proportions. If we confine ourselves however to the forms that are essentially Assyrian, we can make designs with a characteristic and artistic feeling. The Assyrians took few natural objects as models:—the man, the horse, the lion, a flower similar to the lotus of Egypt, and the pineapple (their sacred tree of life) are the only living things utilized. The other forms are purely geometrical. The colors are a dark blue, red, green, orange, buff, white, black and gold; a dull pink is sometimes used for outlining.



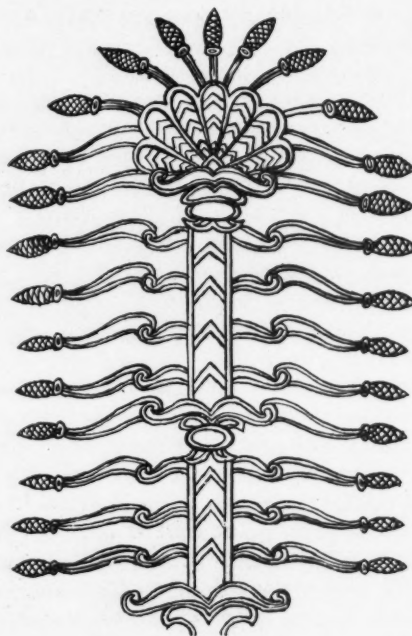
The only *motif* for designing that the Assyrians seem to have originated is the lozenge shape diaper, the original of the intricate Arabian and Moorish designs, and the shingle effect.

We have for *motifs* this time the Assyrian lion, the emblem of the Sun with a figure on either side (presumably the souls of men), the sacred pineapple tree, a pineapple and lotus design, and some notes of diaper and band designs.

In the originals, the lion is in orange on a dark blue ground, the outlining in dark blue. The bands above and below are also in dark blue, the small discs in buff with orange centers and the narrow bands on either side in orange. The emblem of the Sun has the center of the disc buff, the next circle pale green and the outer circle red brown, the double lines a dull pink. There should be buff rays from center to outside rim. The figures are in orange on a dark blue

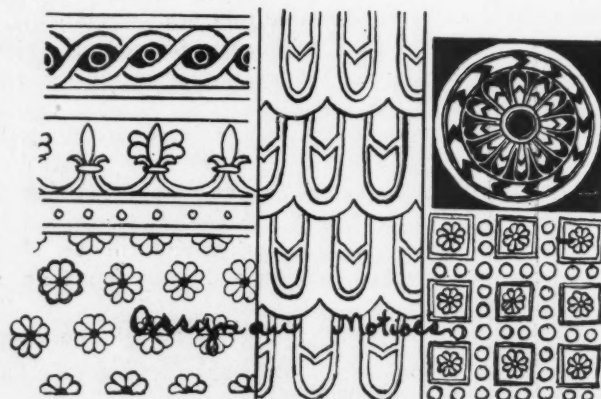
ground, the faces dull pink and the bands on caps green. The sacred tree is in red brown with white between the double lines, the alternate spaces between the stripes are pale green, the pineapple cones in orange marked with red brown. The pineapple and lotus design is in orange, pale green and red brown. The other designs are made in different arrangements of the colors given in the beginning of the article.

In the stein design, the upper band is of buff, the tree of life ornament in the colors already given, the treatment of the second band with lion the same as above. In the lower band, the pineapple cones are in orange, the flower in pale green, the double lines white and the outlining in



red brown. The shingle effect has the double lines in white, the upper half of shingle pale green, the lower half buff. The handle is in red brown or dark blue. All lines not otherwise described are in black.

You will notice that we have not made a single change in any one *motif*. We have simply taken what we wanted and



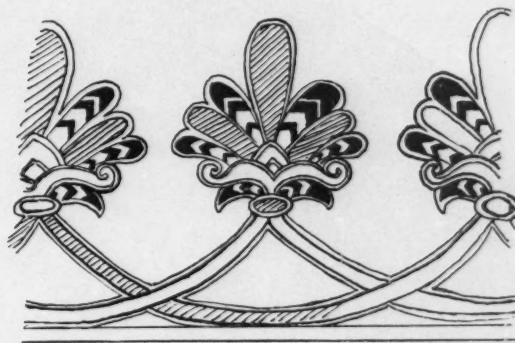
combined anew. Notice also that the heaviest effect is kept for the base, the upper band being simplest, the second heavier and the last most elaborate. In making a design

unless you are confining yourself to a border design. Then if that is heavy you must have base of heavy *color* to balance.

An easy way for measuring is to make a large circle by tracing around a plate, folding the circle into eight and marking the lines. Then turn wrong side out and fold in six, and mark. Open this out and lay on table, lay article to be divided on center, measuring from the edge on either side to be sure it is right. Then mark on the China the eight, sixteen, six or twelve points of division, whichever you wish.



from these motifs, see that your design balances, do not let it be top heavy. If you have a heavy ornament at the top, you must have as heavy a design or heavier at the base to balance,



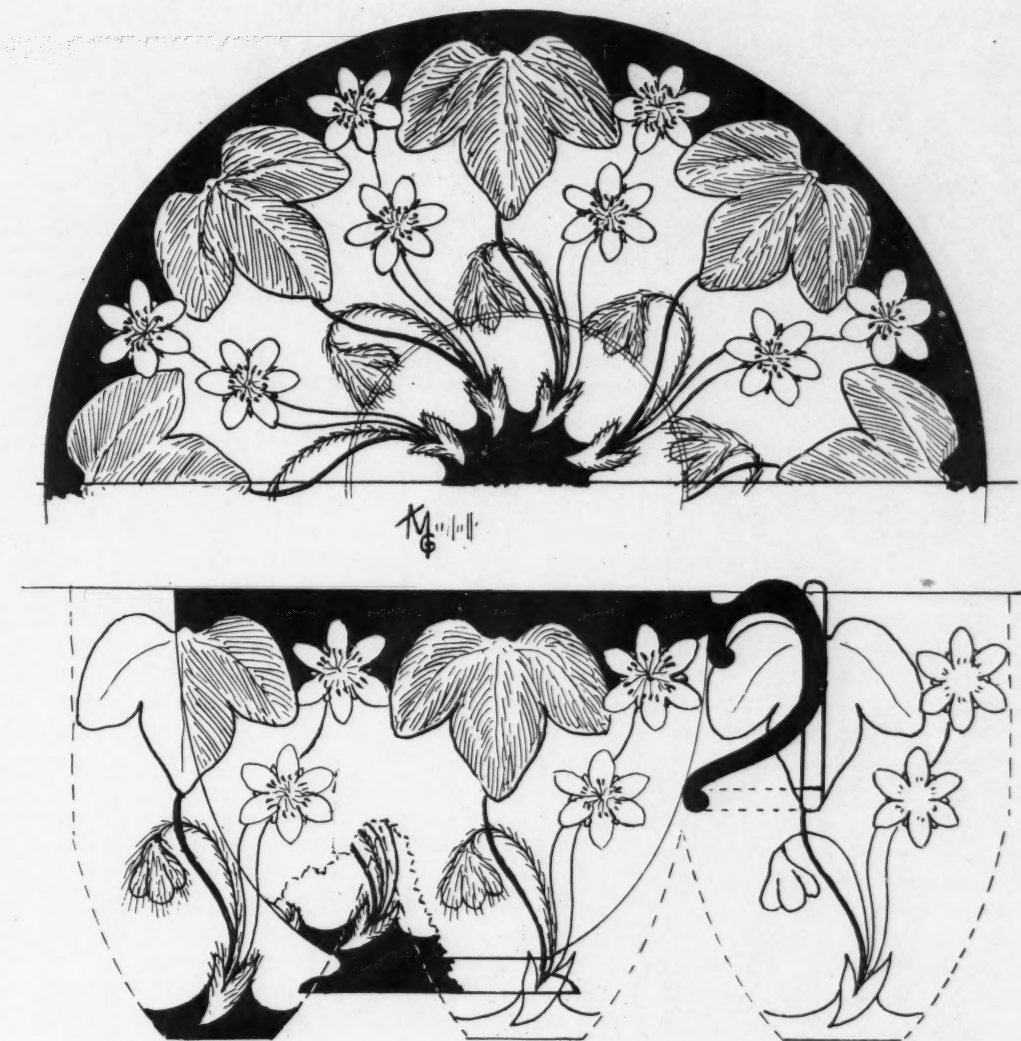
Adelaide Abof-Robinson.



Photo. by SCHERER, New York.

SEVRES DECORATION FOR PLATE—ANNA B. LEONARD

For Treatment see page 29



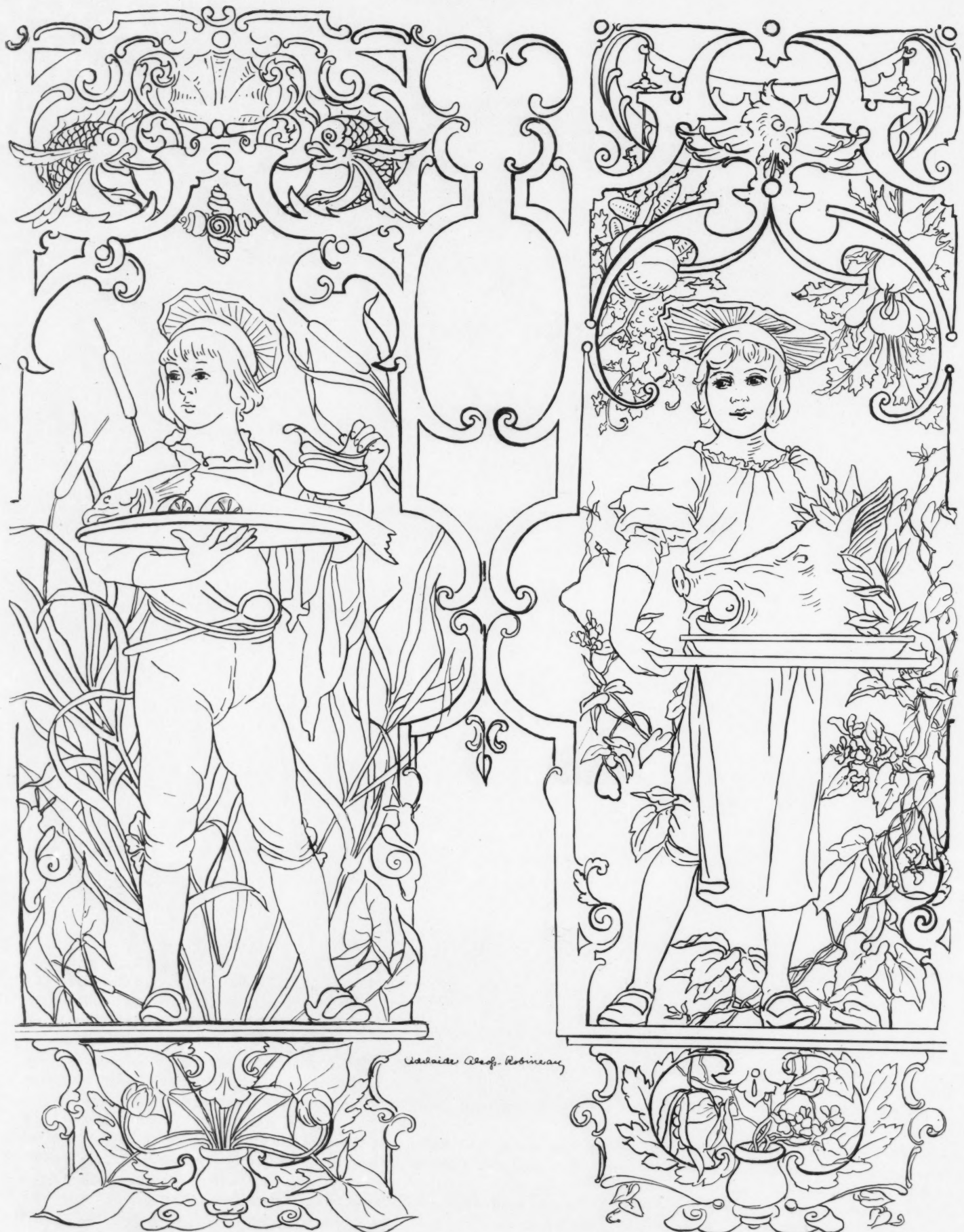
HEPATICA DECORATION FOR CUP AND SAUCER—A. G. MARSHALL

TREATMENT OF HEPATICA CUP AND SAUCER

Mary Allen Neal

THE design for cup and saucer is of the "Hepatica," one of the earliest spring flowers, and the coloring should be very delicate. A charming scheme of color for this would be in the violet tones. First draw the design carefully with India ink and a very fine crowquill pen, so the color can be removed without erasing the design, if it does not go on successfully at first. Cover the dark rim of cup and saucer, also the center of the saucer and base of cup with a coat of English grounding oil, pad until smooth and tacky with cotton covered with a piece of chamois skin, then apply with a piece of soft cotton, Royal Purple powder color, clean the edges carefully, as any of the particles of color left on the

China will show after firing. For the flowers use Light Violet of Gold with a little Deep Blue Green, using the same color stronger for shading, the centers of Jonquil Yellow, also stamens, with an occasional dot of Blood Red. For the leaves use Brown Green and Shading Green. The little half opened leaf of which you see the underside is of a pinky tone. For this use Russian Green and a little Rose, the fuzzy part put in with a very fine brush, in line touches of Blood Red quite thin, the stems make a pale green with the same lines for the delicate fuzz. Another scheme of colors would be to have the edges, center and base of cup of green lustre, the flowers pink, painting delicately with Rose, shading with the same and using the same green for leaves and stems, edging the lustre with fine gold lines. Finish cup and saucer with gold handle and rims.



FIGURES FOR TANKARD (see May number), adapted from designs in the "Dekorative Vorbilder."

TANKARD LUSTRE—Continued

SECOND AND THIRD FIRE.

(See May number for first fire.)



E will begin now to put the lustres on the figures. Use one color at a time, putting it on wherever used all around the tankard, going over the surface with a quick and wide sweep of the brush. The lustre will blend itself somewhat, so, unless the color is too uneven, leave it alone after putting it on, for if you work over it you are liable to make it spotty or show the brush marks. Here I wish to repeat the first instructions to make them clear in your minds. Use the lustres from the bottles, just as they are, unless very sticky, then thin with Essence. They are all a yellow brown color before firing, except orange which is grey. If possible have a separate square shader for each color and mark the handles so you can tell them apart. Never use lustre brushes for anything else. Wash them out in turpentine first and then in alcohol, if you must use one brush for two or more colors. The yellow and rose are the most sensitive to the influence of other colors, so keep distinct brushes for them at any rate. Keep the work *clean and free from dust*.

The colors used in the panels are as follows:

CENTER PANEL.—Face, hands and sticks supporting grape vine, *brown*. Tunic, cap (except slashes), and one side of bunches of grapes, *purple*. Hair, shoes, diagonal band in coat of arms, and design on same, border of tunic, hock glass (except where the wine is), and the orange in bunch of fruit in upper right hand column, *orange*. Slashes in cap and other half of bunches of grapes, *violet*. Ground work of shield, wine in glass, cherries and apple in upper right hand corner, and the right bottle in upper left hand corner, ribbons tying trellis, *ruby*. Stein in hand, helmet in coat of arms, *blue grey*. Legs of figure, leaves on grape vine, feather in cap and left bottle in upper left corner, *light green*.

PANEL WITH BOAR'S HEAD.—Cap, waist and apron shaded with *blue grey*, leaving high lights white. Face, hands and hair, *brown*. Boar's head and carrot in mouth, legs of boy, pumpkin, ears of corn, squash and carrots in the bunches of vegetables, *orange*. Knee breeches, bean pods, and turnips in the bunches of vegetables, *yellow*. All leaves, *light green*. The bean flowers, *rose*. The bit of drapery at the top and the beet in the bunch of vegetables, *ruby*. Tray and rim of platter, *copper*. Bottom of platter, *platinum*.

FIGURE WITH FISH.—Face and hands, *brown*. Cap and napkin over arm shaded with *blue grey*, also legs. Waist, knee breeches and shoes, *olive grey*. Rim and base of gravy ewer, rim of tray, rim and handle of spoon, *platinum*. Body of ewer, bottom of tray, bowl of spoon, *copper*. All leaves and bodies of fishes in top ornaments, *light green*. Hair of boy, fish on tray, belt, cat tails and heads of fishes in top ornaments, *orange*. Bows at the knees, fins of fishes, shells and lilies, *rose*.

Next go over the green lustre on body of vase and handles with the same *light green*.

If the *irridescent rose* on base comes out spotted, go over it again with the same color. If it comes out fairly clear but uneven, it is all right to wash *orange* over it. If it comes out even and pretty, you can leave it that color if you wish, otherwise go over it with *orange*. Go over all your gold with a good even wash. When all is thoroughly dry you can model the raised work in paste for gold. It is then ready for second fire.

When it comes out go over all the colors that need strengthening with a wash of the same color. Go over all the

hair and shoes with *brown*, also shade the lower half of boar's head and fish with the same. Go over the carrot in mouth of boar with *orange* heavier than on the boar's head itself. Go over ruby on shield with *orange*. Shade some leaves darker than others. See that your gold and bronze are heavy enough, otherwise go over them again. Go over paste with two good washes of unfluxed gold, drying between. See that your black outlines are strong and distinct with a good glaze, if otherwise, go over them again. If after the third fire anything needs retouching you can safely give the extra fire.

It is advisable for this work to use White China, as Beleck is less sure to come out as you expect it with lustres.



TREATMENT FOR PLATE DESIGN—(Sevres in Style)

THE rim of the plate is Dark Blue under the glaze, with the medallions left white for decoration. Any dark color dusted on the rim could be used. The design is drawn on the dark blue with a Chinese White in water color, as pencil marks or India ink will not show on the dark blue. A better plan is to draw the design in a *very* thin line of gold—(any remnant of discarded or dusty gold will do)—it requires very little. After the scrolls and flowers have been modeled in the paste, prepare your palette for painting the small roses in the medallions, using the Lacroix colors, Rose Pompadour, Carmine No. 3, Apple Green, Brown Green, Night Green, Emerald Stone Green, Deep Red Brown, Mixing Yellow, Moss Green and Yellow Brown and Ruby Purple (German).

First wash in the pink roses *very* delicately with Rose Pompadour, barely enough color to keep the drawing, which at first is only in masses. The high lights are lifted out with a clean brush. Rose Pompadour stands a hard fire, and for that reason in the small roses it is a good color to start with, but it *must* be used delicately. These little roses are then touched up with Carmine No. 3, a deeper wash in the center, and a little detail work in the petals, with just an occasional touch of Deep Red Brown to strengthen. It is a great mistake to work these little roses up too much—they must be painted in a broad and crisp manner—vary the position of the roses—as well as the tone. Some of them can be delicately painted *at first* with Carmine No. 3, to give a variety. The deep roses are painted in Ruby Purple and Rose Pompadour, half and half, and touched up after firing with the Ruby.

For the first firing, the leaves are delicately massed with Apple Green and Mixing Yellow, with a few stronger touches of Brown Green and Night Green, or Brown Green and Emerald Stone Green. The stems must have crisp touches of Deep Red Brown. A certain warmth is added by using Deep Red Brown for some of the leaves. In the second firing darker leaves are added, and these are more effective near the roses. Just as much depends upon the surrounding foliage for the character of the roses, as the painting of the flowers. Often the petals have very little paint upon them, but the *leaves* give the clear crisp edge. These are the most fascinating little flowers to paint—they look so simple, and yet to do them well, is extremely difficult. The secret being to make every brush mark *tell*, and to keep the color clean. Try to succeed with them, for there is something wonderfully attractive about these miniature roses that appeals to every one. Then too they require the environment of grace and elegance and are especially beautiful for table service.

After carrying out the design in the raised parts and little roses a few touches of Turquoise enamel in the scrolls make a charming finish.

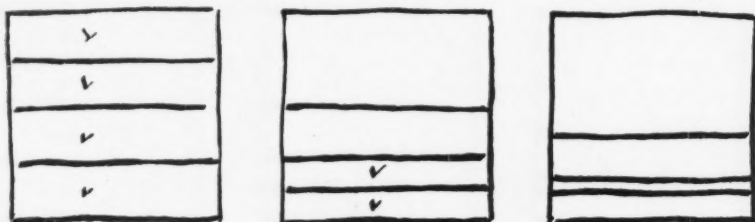
A PRACTICAL TALK ON DESIGN.

K. M. Huger

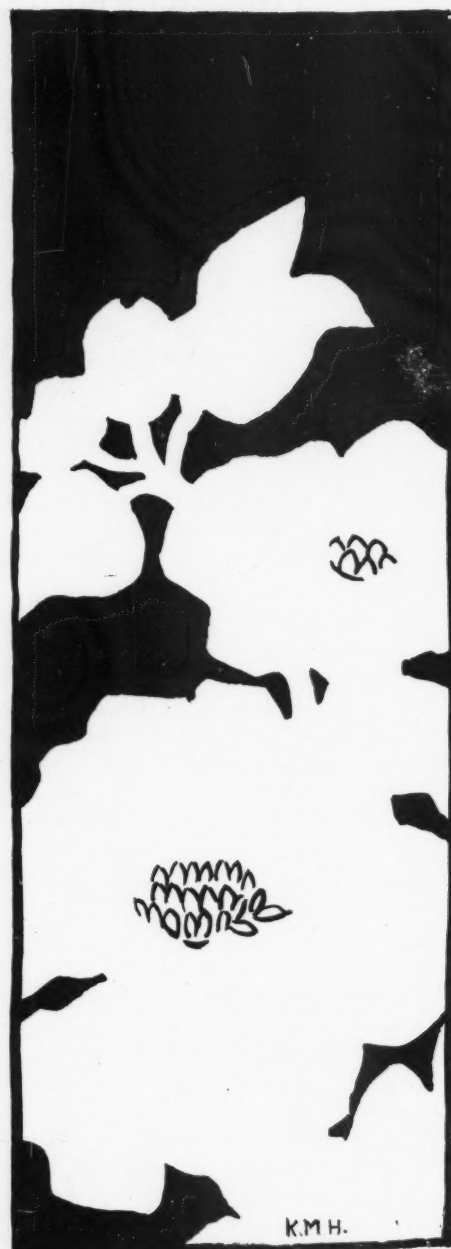


DESIGN is the placing together of lines or forms in a given space so as to make an agreeable impression on the mind through the eye, that is to say through the cultivated eye, for to "know what we like" is one thing, but to like what we *should* like is quite another. So soon as we are in possession of two or more lines and a given space, an arrangement can be made of greater or less beauty according to the appreciation of the artist for contrast, fitness, proportion, balance, action and spacing.

Take a square, which is one of Mr. Dow's first problems and try the experiment; you will find that this process of arrangement contains the germ of all design and composition, whether it be in picture making, architecture, poetry, music, the drama, or what not.



We must have contrast, repetition, series, action and *quiet* spacing. Imagine a play where there were no pauses, a musical composition with no restful chords, a design equally elaborate throughout, a picture without quiet spacing. The eye, mind and ear would weary of them all. Wornum has said in his "Analysis of Ornament" that the first principle of ornament is repetition—a measured succession in series of some one detail (which in itself may be varied), in borders or mouldings for instance. This stage of ornament corresponds to melody in music—a measured succession of diatonic sounds. They both arise from *rhythm*—in music called *time*—in ornament called proportion or symmetry. The second stage in music is called *harmony* or a combination of sounds or melodies paralleled in ornamental art, where a combination or measured succession of forms is followed upon identical principles. Ornament consists, then, in something more than a mere artistic elaboration of either natural or conventional details. The highest mere imitative skill will engender but fanciful vagaries powerless to satisfy the eye and mind if not arranged in any order of combination of harmonic progression, let the *motif* be what it will. Then, too, if the designer wishes to ensure a lasting market in the civilized world he must be able to gratify an elegant cultivated taste, not by mere technique, but by such an aesthetic character as was attained by the Egyptians in their vari-colored glass, in the figured cups of Sidon, the shawls of Miletus, the terra-cottas of Samos, the bronzes of Corinth, which com-



JAPONICA · SPOTTING ·



WATERLILY · SPOTTING ·

manded the markets of the ancient world and are treasures in the art collections of to-day. We have then, to study shape and contrast, harmony and variety, and in all cases, aesthetically, an effect that will delight the mind through the eye. And whatever other principle we may sacrifice, a *good effect* must be obtained. Use what symbols we will, they must be made subject to the principles of design or the result will be a mere crudity in art. The ornamental principle of *symmetry* may be introduced in pictorial art, in which case the picture becomes an ornamental design. Most of the pictures in the early epochs of art were so treated, of which Giotto's frescos furnish a good example. Any picture composed merely on principles of symmetry and contrast becomes an ornament. Any ornamental design in which these two principles of symmetry and contrast have been made subservient to naturalistic arrangement or mere imitation, has departed from the province of ornament into that of *picture-making*.

The very principles of nature are frustrated when you represent a natural form in a natural manner and yet apply it to uses with which it has, in nature, no affinity whatever. "One is apt to act on the general theory that nature is beautiful," says Warnum, "and therefore ornamental details derived immediately from nature must ensure beautiful designs, whereas, the truth is directly contrary to this. Natural objects must be made to conform to artificial shapes, or more or less conventional lines."

Sometimes the natural object itself is made erroneous use of—and this is one of the most fatal *abuses* of nature. A man's head for a beer mug, a boot as a match box, a basket form to

hold a liquid, the half of a hen as an egg dish, etc. There is a very great difference between ornamenting a utensil with natural objects and substituting these natural objects for the utensil itself. In the latter case, however true the detail to nature, the *design* is utterly false. In all true ornament *art* must aid nature, the natural and the artificial must be combined. The Italian Trecento is a good example of mixing conventional flowers and foliage with tracery and geometrical design.

In no worthy style of ornament have natural details ever yet prevailed. The details of all great styles are largely derived from nature, but are *always* conventionally treated, and theory and experience seem to show that this is the true system. A plant is said to be conventionally treated when the natural order of its growth or development is disregarded.

When *both* of these are observed the treatment is *natural* and so can only be a picture or a model and not an ornament. To be an ornament or a design it must be applied as an accessory decoration to something else—it must cover or fill a definite space. There can be no question that the motive of ornament is not the representation of natural images to the mind but the rendering the *object ornamented* as agreeable as possible and therefore the details of decoration should have no independent character of their own, but be kept purely subservient to beauty of effect—and this cannot be thoroughly or satisfactorily done without adopting conventional arrangement whether flowers, foliage, figure or what not.

The designer must ever remember that the *effect of the whole* should never be interfered with by attraction to detail. As soon as you lose sight of the *whole* the ornament may become a work of art but not a decoration. An artist may be capable of producing perfect forms and colors and yet show the grossest ignorance of arrangement and application, decoratively speaking. A power of exact imitation of natural objects is quite compatible with a total ignorance of ornamental art. The Egyptians are eminent for the adaptation and conventional treatment of their local natural types, such as the lotus, the scarabæus, etc. Their arrangements are almost exclusively a mere symmetrical repetition of motifs. Geometric figures are well used where emphatic flatness is required, such as wall or floor patterns, etc., thus adhering to *fitness* in design. The covering of only portions of a place requires far higher ornamental ability than is involved in an "all over" pattern, here space relations must be considered—variety, contrast, proportion and sympathy of line, all come into play. The principles applicable to one article may be quite the reverse of those applicable to another, however, and it is the designer's place to suffer no mere ornamental predilection to interfere with the practical excellence of his design, and above all things to remember that special attraction to secondary details is not a merit but a capital defect in design.

I am indebted for suggestion upon these principles which I would both practice and advocate to R. N. Wornum and J. Ward in their late works on ornament.



The Rookwood pottery was established by Maria Longworth Nichols, now the wife of Bellamy Storer, who was recently appointed minister to Spain. Perched on one of the great hills overlooking the smoky city, it is one of the picturesque bits of Cincinnati, while its products have spread the fame of the city in art circles:



LEAGUE NOTES

Mrs. Worth Osgood, the energetic President of the National League of Mineral Painters, has arranged a Congress of china painters in Chicago, during the League exhibition, which will be conducted just about the time this number of *KERAMIC STUDIO* is issued—but a full account will be published. She will have the plan for the next year's course of study arranged, and there will be interesting papers and discussions each morning. It is only by combined effort that the American decorators can elevate the standard of work in this country and make it more fully appreciated commercially.

Mrs. Fanny Rowell Priestman of the New York Society of Ceramic Arts, who was the successful competitor for the League Medal for the best model of cup and saucer, has announced that the Wheeling Pottery of West Virginia has purchased the model, and that the cups and saucers will soon be for sale at the shops. It should be a matter of great pride to all members of the League who should decorate at least one of them. The form is extremely simple and graceful and will lend itself to a beautiful decoration. The mere fact of her being successful in selling the model should encourage others to make similar models—perhaps then we may have more artistic forms for the potteries. Decorators and potters should be more closely allied.

The central subject of interest at present in the world of National League of Mineral Painters is the Annual Exhibition at the Art Institute, Chicago, opening May 24th, continuing by invitation until June 1st. Reception Tuesday evening, May 23d.

The annual meeting will open the Ceramic Congress, held by courtesy of the entertaining club in the Central Art Association, Fine Arts Building. The Educational Committee will lead the first section. The council and representatives of the various clubs will assist in arranging the schedule of work for the new year.

Mrs. Kinsley, President of the Bridgeport Mineral Art League, will furnish a paper on the "League Course of Study." Mrs. Wagner, President of the Detroit Ceramic Art Club will give us a paper on "The Value of Federation." Mrs. T. Venette Morse, Central Art Association, will address the Assembly, subject, "Skeletons in the Professional China Closet."

The second section will be led by Mr. Charles Binns, representative of the Trenton Ceramic Art Co.

Mr. Hasburg will lecture before the Congress Saturday afternoon, May 27th, in the lecture hall of the Art Institute. Separate programs will be printed as it will be an illustrated lecture with experiments on the manufacture of glass.

Patriotism urges us to employ American wares, and in order to do this with greater intelligence, we have invited the attention of artist potters, and potteries connected with colleges, to this Ceramic Congress.

Professor Woodward will present the lines of work in Newcomb pottery, connected with Newcomb College, New Orleans.

President Taylor of Rookwood, will encourage the national element in this exhibition by sending a few choice specimens of Rookwood's latest productions.

Paris Exposition business will occupy one morning. It is a matter of regret that we are not able to send complete program for this issue.

Exhibition Secretary Mrs. Anna B. Leonard will take charge of the records of these meetings and supervise the making up of the annual report, a copy of which will be furnished each local club directly after the close of the exhibition.

An afternoon reception with an exhibition of water color designs in the Fine Arts Building is tendered by the Chicago Ceramic and Central Art Associations to League members and friends.

Mrs. N. A. Cross, President of the Entertaining Association, has by her effectual efforts succeeded in enlisting the interest of many artists to make this exhibition a successful and noteworthy one in the history of our League.

The California Ceramic Club, 219 Post street, San Francisco, was added to the "Roll of Clubs, National League of Mineral Painters," April 10th. Its thirty members are active workers and investigators, and their enrollment is especially gratifying. Their officers are: Miss Helen Bacon, President; Mrs. T. W. Church, Vice-President; Mrs. T. S. Taylor, Secretary; Mrs. S. V. Culp, Corresponding Secretary; Miss M. C. Taylor, Treasurer.

MRS. WORTH OSGOOD, President.

The Chicago Ceramic Association has arranged its permanent headquarters with the Central Art Association in the Fine Arts Building. The rooms are artistically decorated, the color scheme being a neutral green, which makes a very harmonious background for the pictures and many art collections the rooms contain.

Club members who may wish to dispose of their productions, have the privilege of placing their work on sale and a competent saleswoman is in charge. All work must pass the criticism of a jury composed of well known artists before it is accepted for sale.

The members are busy arranging the details for the exhibition of the National League of Mineral Painters, which opens at the Art Institute May 23d. Great interest is manifested by the artists in the coming exhibition, which from the many letters and enquiries which are pouring in from all parts of the country promises to be a great success.

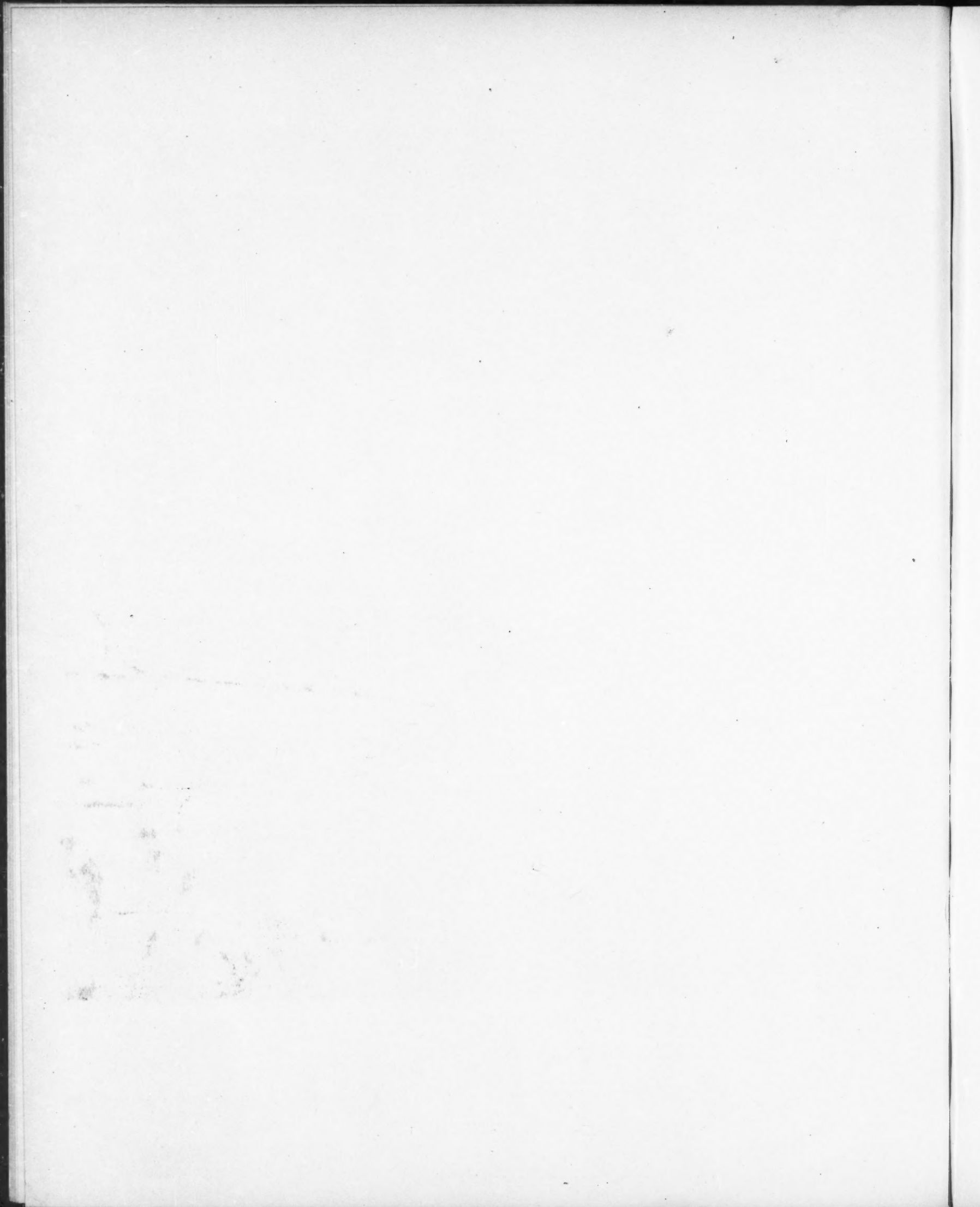
The following artists will take part in the Congress: Mr. Franz Bischoff, Mrs. Wagner, Detroit; Mr. Bemis, Trenton Pottery, The Rookwood Pottery, Cincinnati; Mrs. Kinsley, Bridgeport; Mr. Volkmar, New York; Miss Parks, Denver;



ROSES.—MARSHAL FRY.

KERAMIC STUDIO PUB. CO.

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Mr. Wm. D. Gates of the American Terra Cotta and Ceramic Co., Chicago; Mr. F. Bertram Aulich, Chicago; Mrs. T. Vennette Morse of Central Art Association, Chicago.

Mr. J. H. Hasburg, Chicago, will lecture on the "Manufacture of Ceramic Colors, Enamels and Glazes," May 27, 1899, at the Art Institute, Chicago, at 2 P. M.

The lecture will be illustrated by practical demonstrations, in which raw materials sand, lead, alkali, etc., will be mixed, put into crucibles, and fused in specially constructed furnaces at temperatures as high as 3,000 degrees Fahrenheit. Following is the programme: Brief history of glass; composition of glass; classification of glass, china, pottery; classification of Ceramic colors—basic colors, acid colors, neutral colors, fused colors, mixed colors; incompatible combination of colors; how glass and fine colors are made; description of the apparatus; mining of the raw materials; melting the mixture of raw materials into colored glass; testing the progress of the melt; removal of the mass from crucible; grinding the colors (or glass); application of the color to china medallions; firing the medallions; distribution of the fired medallions to the audience.

The annual election of the National League of Mineral Painters takes place in the rooms of the Central Art Association at 11 A. M.

The Chicago Ceramic Association will hold its annual meeting and election Saturday, May 7th, in room of the Central Art Association, at 2 P. M.

N. A. CROSS,

President of Chicago Ceramic Association.

CHICAGO, May 1st, 1899.

CLUB

NEWS

The Denver Pottery Club held its annual exhibition, May 3d and 4th, at the Brown Hotel. Miss Parks, Miss Hubbert and Mrs. Case will represent the club at the Ceramic Congress in Chicago.

At the annual meeting of the California Ceramic Club, the following members were elected to office: Miss H. Baem, President; Mrs. T. S. Church, Vice-President; Mrs. T. S. Taylor, Second, Vice-President; Mrs. S. V. Culp, Secretary; Miss M. Taylor, Treasurer.

The Jersey City Ceramic Art Club held its meeting at Hasbrouck Hall. Papers were read by Madame Le Prince, Miss Humble and Mrs. Bull. The subject for competition being dogwood and Japanese lines. Medal was awarded to Mrs. Glück for dogwood plate. Honorable mention to Miss Mulford for Japanese design.

The Detroit Ceramic Art Club held an exhibition, including both china and water colors, from April 17th to the 22d. The members were well represented. Mr. Bischoff contributed largely to the success of the exhibition. The work shows more and more each year, the professional touch, both in the clearness of color and the individuality of the decorator. As the club is preparing for its second spring exhibition at the Museum of Art, beside that of the National League at Chicago, the members are especially busy.

The Bridgeport League of Ceramic Art held its April meeting at the residence of Mrs. Swan. This club follows very closely the League's course of study. The subject for criticism being, "Dogwood—the China to be Decorated being Pitchers." Papers on Japanese art were read by Mr. Frank

Muni and Mrs. Carrie Doremus. Mrs. A. B. Leonard was critic for the china. The May meeting was held at the residence of Mrs. Torrey, when the business of the year was finished, followed by a discussion on "Woman in Art."

The New York Society of Ceramic Arts gave a private view of the work of members that was sent to the League Exhibition, at Chicago. The banquet room at the Waldorf was used for the purpose, and the members were most successful in giving an artistic exhibition. Quite an innovation was introduced in arranging the china upon polished tables, instead of the usual drapery. This gave an air of dignity to the exhibition, relieving it from that frivolous look of the charity bazaar, which a lot of flimsy drapery invariably gives. This society would like its work to stand alone, without depending on the accessories. Just as work is shown in art collections at museums.

The annual meeting of the Mineral Art League of Boston, was held April fifteenth. The reports of secretary and treasurer showed the League in prosperous condition. The following officers were elected: Mrs. Grace Beebe, President; Miss Emma Carrol and Mrs. Gertrude Davis, Vice-Presidents; Mrs. Caroline L. Swift, Recording Secretary; Miss M. M. Bakeman, Corresponding Secretary; Miss A. I. Johnson, Treasurer. A vote of thanks was tendered to the retiring officers, expressing appreciation of the pleasant and efficient manner in which they had filled the various offices. Letters were read from Mrs. Worth Osgood, President of National League of Mineral Painters, and from the Denver Pottery Club.

IN THE STUDIOS

Mr. A. B. Cobden gave his thirteenth annual exhibition of china painting, the work of his pupils, on May 11th, 12th and 13th. Studio, No. 13 South Sixteenth street, Philadelphia.

Miss Henrietta Barclay Wright of Minneapolis (member of New York Society of Ceramic Arts), will have classes in Chicago for one month, commencing May 25th.

Miss Strafer of Cincinnati, who has been closely associated with the Rookwood pottery for a number of years, will open a studio in New York this autumn to give instructions in miniature painting on ivory.

Mrs. Rhoda Holmes Nicholls will have classes for out door sketching during the summer at Kennebunkport, on the coast of Maine. Although not a keramist, Mrs. Nichols is in great sympathy with us, and advises students to make their original sketches in water color, when they can afterwards be adapted to china.



TREATMENT OF FIGURE BY CHAPLIN

Flesh Palettes.

DRESDEN (Mrs. Vance Phillips)		LACROIX	FRY'S POWDER COLORS (Mrs. Alsop-Robineau)
Blonde	{ Pompadour 1† Canary 2 } ½ flux	Carnation 1 Canary 2 } ½ flux	Flesh 1
Brunette	{ Pompadour 1† Vel. ochre 2 } ½ flux	Carnation 1 Vel. ochre 2 } ½ flux	Flesh 2
Pomp. 2	{ Pompadour 1 Flux 1 }	Carnation 1 Flux 1	Pompadour 1
Pomp. 1	{ Pompadour 3 Flux 1 }	Carnation 3 Flux 1	Pompadour 2
Reflected Light	{ Pompadour 1† Vel. brown 2 } ½ flux	Carnation 1 Vel. brown 2 } ½ flux	Reflected light
Cool Shadow	{ Turq. green 1* Violet of iron 1 Grey for flesh 1 } ¼ flux	Deep blue green 1* Violet of iron 1 Neutral grey 1 } ¼ flux	Cool shadow
Tender Shadow	{ Cool shadow 2 Pearl grey 1 Touch of turq. green }	Cool shadow 1 Pearl grey 1 Touch of blue green	Tender shadow
Warm Shadow	{ Sepia brown 2 Violet of iron 1 }	Sepia brown 1 Violet of iron 1	Warm shadow
Brown 2	{ Finishing brown 1 Flux 1 }	Brown 4, 1 Flux 1 Raven black ¼	Brown 1
Brown 1	{ Finishing brown 3 Flux 1 }	Brown 4, 3 Flux 1 Raven black ¼	Brown 2

NOTE—In flesh palette, the numbers refer to the proportionate parts. * means a little more and † a little less than one part.

If you are using other makes of colors, refer to our color chart.

Brushes.

1 set (6) miniature quill brushes.

1 set (6) slanting deerfoot stipplers in quill.

Square shaders 2, 4, 6, 8.

Take court plaster and bind the stipplers half way over the hair, like a collar, to make them firm.

Use for medium a mixture of Balsam of Copaiba (6 drops) and Oil of Cloves (1 drop). Use also Spirits of Turpentine in the brush in painting. Rub the colors down with medium; this will keep them open and fresh for a long time, if you keep your palette covered. Use for a palette a 6 by 6 tile, divided, marked and fired as in the cut. Several of the mixtures look much alike before firing, and without the names fired beneath, there would be great trouble in distinguishing between them.

FLESH I.	FLESH II.	POMP. I.	POMP. II.	REF. LIGHT.
COOL SHADOW.	TENDER SHAD.	WARM SHAD.	BROWN I.	BROWN II.

The subject, "Venus and Cupid," is peculiarly adapted to a loving cup, but the shape of the panel would fit well in the center of a tray, or would make an effective panel for framing.

First make a careful tracing of the figures on gelatine tracing paper, making all lines dotted, marking on the dark side of edges. Fix this in position on your piece of China with two pieces of gummed paper at the top, so that the tracing can be lifted to see if it is correct. Take a piece of light brown wrapping paper about two inches square; rub a little of the medium well into it. Then take soft lead pencil and blacken it well. This can be used from time to time by rubbing afresh with a very little medium on a rag. Slip this under the tracing, the blackened face to the China, and go over the tracing with a steel or ivory tracer, moving the leaded paper from place to place as you progress, looking beforehand to see if all the drawing in that section has been traced. When the outlines are transferred to the China in this way, take a fine liner and go over the drawing with India ink. Remember to make all lines dotted so that you can see if all color is well blended and no hard lines left at edges. Now wash off your china with spirits of turpentine, and you are ready to begin to paint.

Now cover the background with a thin wash of medium, padding lightly with finger to make it even. Use spirits of turpentine in your brush with medium. Take your large square shader and brush tender shadow into the background all over. Into this, work canary yellow next the figure, then yellow brown, pompadour and blue green. Take your largest stippler and blend one color into another, working from the yellow into the blue. This will make a rather bright background for the first fire which will be toned later. When this is sufficiently blended, wipe off the figure, drapery, birds, &c., so that they will be free from color, with the exception of a little left over the edges of the hair. If you are a beginner, it will be safer now to dry the china over an alcohol lamp or in the oven, to keep safe from dust or rubbing with the fingers.

Now treat the figures with medium, as in the background, padding even with finger. Take your largest miniature brush and paint over the parts in light with local flesh No. 1, over the parts in shadow with reflected light, and break in the half tones between light and shadow with tender shadow. Put Pompadour No. 2 in cheeks, ears, tip of nose, chin, finger tips and all rosy parts. Work rapidly and lightly and do not try to blend smooth. Put tender shadow on eyebrows and wherever the flesh and hair meet. Now take your fourth size stippler and go lightly over flesh until blended softly, stippling the clear flesh first, then the tender shadow, and last the reflected light. After this is pretty well blended, take a smaller stippler and model the form, taking out the high lights. If the color seems to blend off too freely, wait a little till it dries somewhat. The beginner can stop here with the flesh before firing, if she does not dare to work over the flesh. Of course the features will have to be worked up somewhat as described later. The more advanced can now take a No. 1 or No. 2 miniature brush and strengthen the shadows on the light side of face and figures with tender shadow, on the shadow side with cool shadow, a little more pompadour 2 in cheeks if necessary. Make the brush strokes follow the forms of the muscles. Stipple lightly immediately after laying in color to avoid hard lines. After the figure is modeled as well as possible in this way, take finishing brown 1 and paint in eyebrows, eyelashes and eyes, stippling to avoid hard lines. Put a little

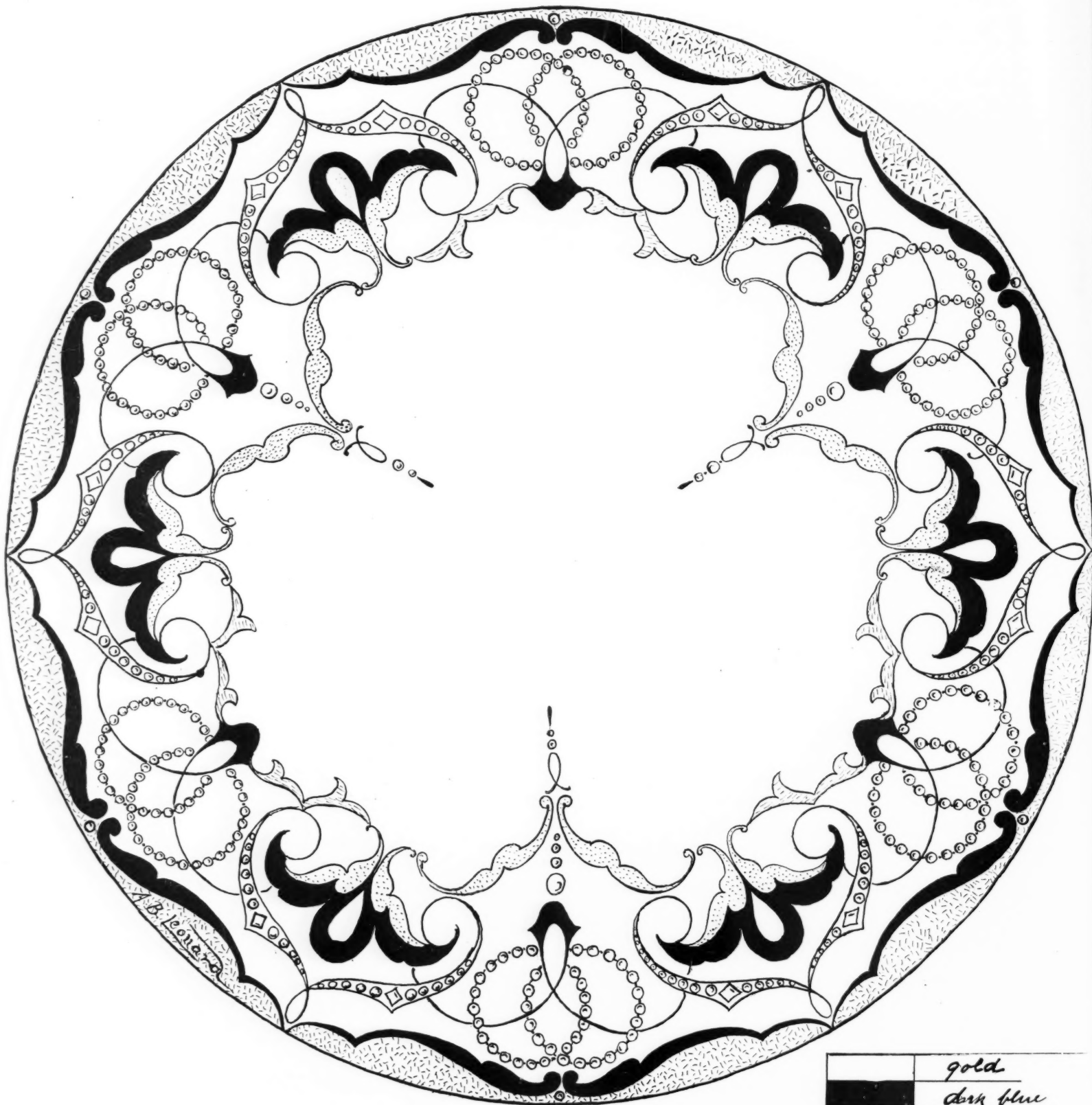
cool shadow on eye balls, and take out high light with cotton on the end of a pointed stick. Work up the mouth with pompadour 1, breaking the edges and corners of mouth with tender shadow. Use a little pompadour 2 in shadow under the lip, in nostrils, ears and corners of eyes, and on the breasts, just a touch of pompadour 1 in deepest shadows. For the hair of Venus use cool shadow on the light side and shade with finishing brown (unfluxed). Take out pearls and flowers with cotton on pointed stick. For Cupid's hair use tender shadow to model the hair on the light side, canary yellow being the local tone; afterward shade with yellow brown and a touch of finishing brown 1 on shadow side. Shade wings

and draperies for first fire with a mixture of pearl grey and tender shadow, half and half, taking out sharp high lights with our old friend, the cotton on the stick, shade the doves with this same mixture and a touch of finishing brown 1. Put in the bow and arrow and mirror frame with finishing brown 1, cool shadow in the high lights and on mirror, take out the feathers on the arrow with your sharp stick. Remove all dust carefully, and the panel is ready for the first fire.

If you wish to use the border it can be modeled in raised paste for the first fire, after panel is painted. In this case dry the painting thoroughly first.

[TO BE CONTINUED.]





PERSIAN DECORATION FOR PLATE—ANNA B. LEONARD

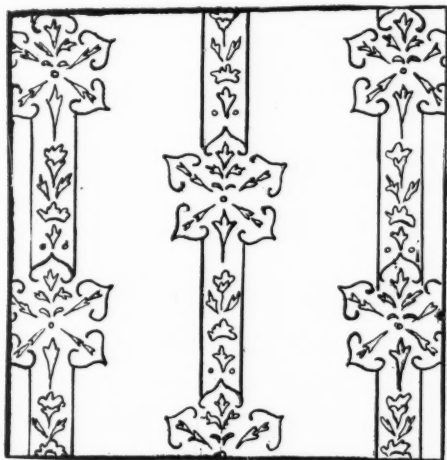
For Treatment see page 39

	gold
	dark blue
	turquoise
	light green
	ruby

THE BOUTET DE MONVEL EXHIBITION



ONE of the most interesting exhibitions of the winter has been that of the work of Boutet de Monvel in water color and pen and ink. His charming illustrations and portraits of children have particularly appealed to the heart of the admiring public. His children are *individuals*, not children *in general*. It is interesting to note how the little faces in the portraits are worked up as finely as miniatures, while the rest of the figure, the dress and background, are painted in a flat, broad and decorative style. To quote the artist's words in regard to the development of this style: "Gradually, through a process of elimination and selection, I came to put in only what was necessary to give character. I sought in every little figure, every group, the *essence*, and worked for that alone." You feel that a child, drawn by his pen, is not simply a typical child, but a real individual child with a certain set of traits and feelings. He has taken the children right into his heart and knows them through and through. That he has a fine sense of humor and a delicate fancy is seen in his illustrations of French songs. The little dancing figures in "Trempe ton pain, Marie" (Dip your bread, Marie), are the jolliest little folk imaginable, and so finely decorative that they could be transplanted bodily and used in a hundred ways. That he is quite as equal to more serious work is seen in the illustrations to "Jeanne d'Arc." To quote from Norman Hapgood, "The opening picture strikes a



No. 1.

note, held throughout. Jeanne rides at the head of an army, her eyes fixed on a vision, a sword in her outstretched hand, behind her rush the living soldiers, with an onward motion that shows what it means to be a great draughtsman; the very dead, fallen in battle, break from the ground to follow, their faces struggle up, their open mouths salute the Maid, they wave their swords, and although they cannot free their bodies, their spirits help her on to victory." Apart from the fine sentiment in the illustrations, the decorative motives used in the draperies are most interesting. The immense panel for the church in Domremy is full of beautiful designs and daring combinations of color. The subject is "Jeanne d'Arc Recognizes the King of France." The woman's figure with the quaint white head-dress is from this picture; also the man's figure which is that of the Dauphin.

As Seen by a
China Painter

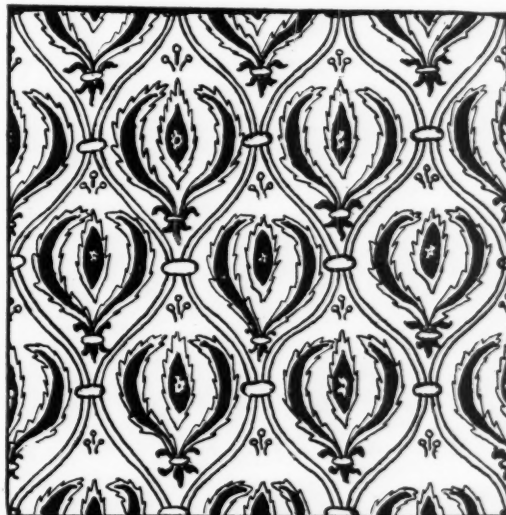
Simplicity, first, appropriate decoration, first and last. These are two of the striking characteristics in the work of Boutet de Monvel. If the china decorator could truly appreciate and master these points, we would have works of art to exhibit which would force our reluctant public to give us the financial support which would enable us to do great things. The late exhibition of the work of Boutet de Monvel was a revelation



No. 2.

from a decorative standpoint. The large forms so simple, the decoration so carefully and lovingly elaborated. Everything in keeping, no anachronism, everything appropriate to time and place. Take, for instance, his drawings of children. The lines so few and simple, yet the character so strongly delineated. At first we wonder at the fine patterns and intricate plaids of the dresses, but the longer we study, the more we realize that the plaid itself is a necessary characteristic, while more folds in the dress or lines in the face would lose character, instead of make it.

Now to apply this to the decorating of china. Take a



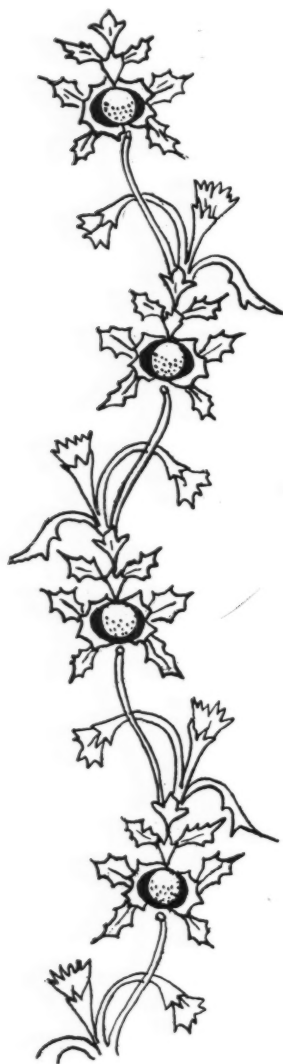
No. 3

vase—the simpler the form, the stronger and more beautiful the effect. The decorative design can be as elaborate or simple as you choose, if only it decorates the vase appropriately. The decoration should always be subordinate to the vase, the two should be well considered in relation to each other. The vase is not designed for the decoration, but the decoration for the vase. If you have a Greek form use Greek methods of expression in decoration; if Japanese, Japanese methods. (Notice that we say *methods* not *motives*.)

As the little sprig patterns and elaborate plaids complete the child feeling in Boutet de Monvel's drawings of children, so your Greek feeling in design will round out the character of your Greek vase and make a *whole* of it—a work of art.

A third striking characteristic of Boutet de Monvel is the quaint and original combination of colors. His use of dull blues, greens, reds and purples, slate color, brown and buff, suggests new combinations for the decorator. The accompanying designs are from the dresses of the figures in the Jeanne d'Arc illustrations. The all-over patterns can be used for necks of vases, or made into border designs for cups, saucers and plates. The decorative figure is fine for lustres with gold and jewellery. The children's figures are peculiarly adaptable to lustres

or flat color with black outlines in decorating bread and milk sets, or children's china.



No. 4.



No. 7.



No. 8.



No. 5.



No. 6.



No. 9.



No. 10.

No. 1 has a pale lavender stripe, the medallions in a darker shade, the design in white, and all outlined in dark dull purple. The plain stripe between has, in the original, a cream ground with a running "all-over" vine in pinkish lavender.

No. 2 has the stripes in dull lavender, the *fleur de lis* ornament and the ornament below in a darker shade, the ground pale yellow brown, the six pointed ornament in a darker shade of brown, the edge being a still darker shade, the pineapple figure in center buff, and all outlined in black.

No. 3. Ground, lavender; stripe, darker shade of grey; ornament, yellow and black outlined in silver.

No. 4. This design had a lavender stripe on either side. The flowers are painted alternately in two sets of colors on a pearl grey ground. First, flower dark orange and black, light orange leaves and stems; second, flower light red and black, stems dark red; all outlined in gold.

The little figures, Nos. 5, 6, 7, 8, are best done in neutral tints and outlined in black. Use browns, greys, dull greens, reds and blues.

No. 9. This mediaeval figure had a white lace head dress. The colors in dress are yellow, orange, pumpkin; the light lines a greyish lavender; the design elaborately worked up with two shades of gold, silver and black; belt and collar of lavender. This is a good decorative figure for a vase. You can find a male figure to balance it in No. 10.

No. 10. Dark blue gown, orange collar and facings to over-sleeves, vest and sleeves plum color, black cap with gold ornaments.

Be sure and look up a mediaeval design to use in connection with these figures, to make the whole decoration hang together.

TREATMENT OF PERSIAN PLATE DESIGN

THIS design must be carefully and accurately drawn before the paste or color is laid on. The work then will go very quickly. Outline the design in fine lines of raised paste, using an outline of raised dots about some of the figures, giving variety and elegance to the decoration. A very dark rich blue can be laid where the darkest parts of the design are. This blue resembles the deep tones of Cobalt underglaze, and is obtained by using Lacroix Dark Blue, a touch of Deep Blue Green and enough of Ruby Purple to make the mixture darker and richer. This blue will have to be put on in two washes, to obtain the desired effect. The circles representing jewels are in white enamel, and it would be better to surround each jewel (enamel) with a fine setting of raised dots, very small, and near together without touching. The enamel in the heart shape ornament should be Turquoise in color, obtained by using a mixture of Night green and Deep Blue Green (Lacroix). Apple Green and Mixing Yellow make a fresh beautiful green, and this mixture may be used in parts of the design. Different combinations of color can be used, and the design be used in part, or as a whole. To obtain a rich oriental effect the spaces left white can be filled with gold, which will add great brilliancy to the effect of the plate. The design may be filled with colored enamels, and it will also be useful for a white and gold decoration.



SPECIFIC TREATMENT FOR ARBUTUS

Mary Chase Perry

LAY in the little flowers in masses, modeling the shadows with Moss Green, White Rose or Copenhagen. Make the little centres of Egg or Silver Yellow, with a touch of Yellow Ochre or Yellow Brown to give depth. For the pink petals, use Rose, letting it soften into the green. In the second firing some deeper accents may be added by a touch of Ruby. Paint the leaves with Moss and Brown Green, with Shading Green used sparingly. Carry out the treatment very simply, making as few touches with the point of the brush as possible. It is a temptation to work up finical details of small flowers, but by so doing, one loses both strength and delicacy. Work the background with tones of Russian Green, Yellow Brown and Copenhagen, varying the colors so as to keep the study in harmony.



FOR BEGINNERS

TINTING

THERE are at first a few things in the decoration of China that may seem like drudgery to the beginners, but in a little while, after a slight acquaintance with the mediums, there will be the inevitable fascination and the constant desire to advance. Even with tinting alone one can make beautiful things, for instance, the small after dinner coffee cup in rich ruby, with only the gold handle and a gold band.

To obtain a dark tint upon China, the better way is to dust the color on (please do not say "dry dusting"). First, with a flat tinting brush, go over the surface of the China with a thin coat of English grounding oil, pad it very carefully over and over again with silk dabber (a bail of cotton covered with old silk handkerchief) until the oil seems "tacky." Then after allowing the China to remain for ten minutes, shake the powder color over the oil, using a piece of cotton (or brush for that purpose) to smooth the color, always keeping plenty

of it, between the cotton and the oil, otherwise the oil will become full of lint and your tinting ruined. After lightly dusting off the superfluous colors (the oil will absorb just so much) clean the edges and the design with a piece of dry cloth rolled into a point. The tint should look smooth and even, no little particles of color should remain prominently on top. It is most important to clean thoroughly the bottom of the china, as any little atom of color that adheres will fire in, or worse still, some of the particles may drop on something else in the kiln causing disastrous results. This may sound appalling to a beginner, but it is only a word of warning—above all things learn from the start to be neat with every stage of the work—then it will be second nature and many mishaps may be avoided.

[To prevent confusion, another article will be given upon tinting, with the colors used wet.]

○ ○ ○

RAISED PASTE

There may be many formulas for raised paste, but my advice is, always choose the simplest method and work accordingly.

Hancock's paste for raised gold is the standard. Buy it in powder form and learn to mix it yourself, without depending upon that which is prepared ready for use. It is always better to be one's own chemist, and in this case, to be the thorough master of the material. There are many mediums which would make the paste *work* well, but it is so easy to overdo the matter, and then have disastrous effects in the firing—so follow the simplest method, and work as a professional. Take as much powder as the end of large size palette knife will hold and place on a ground glass palette or slab; add to this enough Dresden thick oil to change the color of it, but not enough to make a paste of it. Add two or three drops of lavender oil, and after rubbing well, thin with turpentine and grind until the mixture is thick enough to make a line of it, without spreading. Use the rectified spirits of turpentine. If your paste crumbles you have not enough oil to hold it together. Add a *very* little more Dresden thick oil. If the paste spreads after applying to the china, or still looks "shiny" in half an hour's time, there is too much oil and more of the powder must be used. If after the paste has been applied to the china there should be a circle of moisture or turpentine about it, stop using it at once, and rub it thoroughly, adding a drop or two of lavender oil, which will hold the turpentine and oil together. Use the mixture soft enough so that it naturally flows from the brush in a smooth condition. There must be no sharp points or rough lines. After the firing it should feel perfectly even and smooth to the touch. The least elevation looks much *higher* after the gold is on than in the unfired state of the paste. Amateurs as a rule make the paste stand too high, which destroys the delicacy of line and requires twice as much gold to cover it.

This same method for mixing holds good in modeling paste scrolls, figures or flowers. You must learn to make it stay just exactly as you place it. If these directions are carried out, you may fire your paste with perfect safety an hour after using. But if the paste has a gloss on it, I would wait until it looked perfectly dry and dull before putting into the kiln.

Definitions of terms in Heraldry—for coats of arms and crests on china and glass:

Gules—*red*. Azure—*blue*. Or—*yellow*. Vert—*green*. Sable—*black*. Purpure—*purple*. Argent—*white*.

COLOR CHART

LACROIX	DRESDEN	SARTORIUS & CO.	DEVOS & C. T. RAYNOLDS CO.	BISCHOFF TUBES AND POWDER	FRYART CO.	A. B. COBDEN	M. M. MASON	M. HELEN E. MONTFORT	JAMES F. HALL
Mixing Yellow. Silver Yellow Orange Yellow Yellow Brown Deep Red Brown Carnation 1 and 2 Carnatine Red Capucine Red Violet of Iron Brown Green Moss Green V Moss Green J Apple Green Green No. 7 Emerald Stone Green Night Green Deep Blue Green Brown No. 3 Brown No. 108 Brown No. 4 or 17 Ultramarine Blue Dark Blue Deep Purple Light Violet Gold Deep Violet Gold Ivory Black Pearl Grey Carnatine No. 3. Rose Pompadour Neutral Grey Sepia	Lemon Canary Yellow Albert Yellow Yellow Brown Pompadour Red Flesh Red Yellow Red Violet of Iron Brown Green Grass Green Olive Green Yellow Green Yellow Green Dark Green Deep Blue Green Chocolate Brown Chestnut Brown Branding Blue Dark Blue Ruby Blue Violet Deep Violet Brunswick Black Rosa	Mixing Yellow Silver Yellow Orange Yellow Yellow Brown Deep Red Brown Carnation 1 and 2 Carnatine Red Capucine Red Violet of Iron Brown Green Moss Green V Moss Green J Apple Green Green No. 7 Emerald Stone Gr. Night Green Deep Blue Green Brown No. 3 Van Dyke Brown Brown No. 4 or 17 Ultramarine Blue Dark Blue Ruby Light Violet Gold Deep Violet Gold Ivory Black Pearl Grey Carnatine No. 3 Rose Pompadour Neutral Grey Sepia	Mixing Yellow Silver Yellow Orange Yellow Yellow Brown Deep Red Brown Carnation Capucine Red Violet of Iron Brown Green Moss Green V Moss Green J Apple Green Green No. 7 Emerald Stone Gr. Night Green Deep Blue Green Brown No. 3 Brown No. 108 Brown No. 4 or 17 Ultramarine Blue Dark Blue Ruby Light Violet Gold Deep Violet Gold Black Pearl Grey Carnatine No. 3 Rose Pompadour Neutral Grey Sepia	Lemon Yellow Albert's Yellow Yellow Brown Blood Red, Pomp. Carnation Gold Grey Brown Green Saxony Green Moss Green (a) Moss Green J Apple Green Green No. 7 Night Green (Robin's Egg Blue (Kussian Green (Van Dyke Brown (Brown Dark Sever's Blue Dark Blue Ruby Violet Pansy Black Lavender Glaze Rose	Primrose Yellow Albert Yellow Yellow Brown Pompadour Carnation Gold Grey Brown Green Royal Green Moss Green Apple Green Dark Green Dark Green	Mixing Yellow Silver Yellow Orange Yellow Yellow Brown Deep Red Brown Carnation No. 1 Capucine Red Violet of Iron Brown Green Brown Green Saxony Green Grass Green Apple Green Night Green Florence Green	Lemon Yellow Albert Yellow Egg Yellow Yellow Brown Blood Red Carnation Brown Pink Brown Green Sever's Green Yellow Green Yellow Green Dark Green Shading Green Russian Green Hair Brown Finishing Brown Branding Blue Copenhagen Blue Ruby	Mixing Yellow Albert Yellow Egg Yellow Yellow Brown Blood Red Pompadour Carnation Violet of Iron Brown Green Moss Green Olive Green Apple Green Dark Green Shading Green Deep Blue Green Rich Brown Dark Br. & Shading Branding Blue [Br. Indigo Blue Deep Purple Violet Pansy Purple German Black Rose	Yellow Silver Yellow Orange Yellow Brown Deep Red Brown Flesh Red Capucine Red Carnatine Red Violet of Iron Brown Green Olive Green Moss Green J Apple Green Shading Green Emerald Green Night Green Deep Blue Green French Brown Light Brown Dark Brown Indigo Blue Deep Purple Violet Brilliant Shining Pearl Grey [Black Rose Rose Purple Grey Sepia

"ORIGIN OF THE MANUFACTURE OF PORCELAIN IN EUROPE"

[From the introduction of the "Soft Porcelaine of Sèvres."]

Edouard Garnier



CHINESE porcelain was imported by the Venetians from the commencement of the fourteenth century and excited general astonishment and admiration. Like everything else that came from the East, the land of marvels, it was for a long time supposed to possess magic virtues, and the substance of which it was composed was believed to be produced by means bordering on the supernatural.

"Never has porcelaine" (Porcellana), writes Gui Panciroli, the celebrated Italian lawyer, "been seen before; it consists of a paste of plaster, eggs, and shells of marine locusts and of similar species, which, after being well mixed, is secretly hidden in the ground by the father of the family, who then acquaints his children with its hiding place. It remains for eighty years without seeing light of day, after which the heirs remove it, and, finding it in a fit state for manipulation, make of it those precious transparent vases so beautiful in form and color that architects can find no fault in them; amongst their inestimable virtues is that of breaking should poison be put into them. He who buries the substance never removes it himself, but leaves it to his children, nephews and heirs, as a rich legacy from which they may derive much profit: it is far more precious than gold."

To this widely spread belief in the marvelous, to absurd fables of this kind, accepted as truth even by men of highest learning, fables which were gravely repeated as late as the latter half of the seventeenth century, is probably due that lack of success which attended the attempts made at various times to manufacture porcelain of a similar nature in Europe. The fact that the porcelain of the East was composed of a natural product, a kind of white clay (of a peculiar kind, it is true, but one that might be found in other countries as well as China,) was so little realized that for a long time alchemists alone endeavored to discover the secret of its manufacture, and vied with one another in attempts to produce a substance similar to porcelain, in imitation of those *vases de Sinant* which kings alone were able to possess.

It was only towards the close of the seventeenth century, after considerable quantities of Chinese porcelain had been imported into Europe, first by the Portuguese, and then by the Dutch, that speculation on this subject began to follow a more logical, and consequently a truer course.

Nevertheless, whilst credence was denied to the supernatural properties of this porcelain, a strong belief survived in the existence of an earth of an extraordinary nature, which, according to scientists, was to be found exclusively in the extreme East.

No manufacturer appears to have thought of searching for this earth, and even later, when, in 1709, accident led to the discovery of the first beds of kaolin, at Aue, by which Böttger was enabled to establish the first manufactory in Europe, in which *true* porcelain was made, this discovery was surrounded by a kind of mysterious legend which continued current for a long time afterwards.

This circumstance is, however, hardly to be regretted, for it was to the belief so generally entertained that the manufacture of *artificial* porcelain, an entirely French invention, owed its origin.

There are two kinds of porcelain: Kaolin, or Hard Por-

celain, emanating originally from the East, the paste of which consists exclusively of Kaolin, a white clay found in its natural state in the ground, and which like all clays employed in ceramics, is merely ground up, washed, etc.; and Artificial Porcelain, known under the name of Soft Porcelain. Deeper research, greater labor, and more scientific knowledge were obviously required to discover this latter kind of porcelain than to produce the hard porcelain composed of substances employed in the forms in which they occur in nature. It was in all probability to Louis Poterat, sieur de Saint-Etienne, a potter of Rouen, whose name, though generally so little known, deserves a prominent place in the annals of French manufacturers, that France owed the discovery of the composition of that beautiful porcelain which occupies the highest position in the history of European ceramics.

This new porcelain in color of a soft, warm, milky white, very translucent, well executed, and carefully and tastefully decorated in a style essentially French, or ornamented with colored designs in imitation of old Chinese or Japanese ware, met with great success at a time when France was producing only *faïences* of a somewhat heavy type, and speedily became fashionable. Not for long did Saint Cloud monopolize the manufacture of this new ware; either, as happened a few years later in the case of the Meissen (Dresden) porcelain, dishonest workmen communicated the secret of its composition to a rival factory, or some clever ceramists sought and found in their turn that which others had discovered before them.

The factory established under the management of Böttger found means with the Kaolin discovered in 1709 at Aue, to produce true porcelain which more nearly approached the Oriental ware than that manufactured in France. The factory established at Meissen, developed rapidly and the porcelain of Saxony (Dresden porcelain) soon became so fashionable in Europe that France, which up to that moment had occupied the first place in all industries relating to objects of *virtu*, was constrained to acknowledge the incontestable superiority of the Meissen ware.

[Continued in our next number, when the interesting features and success of the Soft Porcelain of Sèvres will be fully given.]



Manufacture Royale de la Porcelaine de France.



The Grueby pottery is made from designs by Mr. George Prentiss Kendrick, who has aimed to use the glazes and enamels discovered by Mr. Grueby on forms both useful and decorative. It has, in addition to full, rich glazes of great brilliancy, a dull or lustreless glaze, which is an enamel not produced by acid or sand blast, and which is unique to this ware; old Korean pottery previously possessing it. Mr. Grueby has also succeeded in obtaining a remarkable crackle which is equal to that of the best old Chinese and Japanese crackles. The glaze is strong and fine, and the crackle does not penetrate to the clay. The gamut of color is large; the greens are especially soft and rich, while there are also golden yellow and russet. Both in conception and design in color, each piece of the Grueby ware is individual and of unusual merit, and deserves to take a prominent place among the best known wares.—*Baltimore News*.

VISITOR IN NEW YORK.

The

Galleries

Durand-Ruel has the "Ten Painters" exhibition now on. There are only nine this year, but the exhibit was most individual and inspiring. Robert Reid had three fine decorative panels in the blues he so much affects. They are entitled "Azalea," "Canna" and "Fleur de Lis," and are studies of the same woman in different surroundings and lights. As the names suggest, one had a back ground of Azaleas, one holds a scarlet Canna in her hand, and one crouches down over a bed of Fleur de Lis. The bluish purple tone runs throughout. Twachtman has some landscapes that bring out all the latent poetry in one's soul, the spring landscape and the "Brook" have a delightfully hazy and suggestive feeling. Benson's "Morning in the Wood" is a study of two children in the shifting rays of sunlight through the trees; the outdoor color is charmingly true to nature. Childe Hassam contributes "Morning Mist," a mysterious effect of nude figures in the mist by the water side.

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The

Exhibitions

If you inquire you will be told that the American artists' exhibition is poor this year. You will be told the same about any large exhibition any year, but do not let it trouble you. If you look around you will find plenty to learn and to admire. You must expect that out of so many pictures, few will be for the generation to come.

It is surprising how much of the best figure work is done by women. It is especially noticeable in this exhibition, Cecelia Beaux, Rosina Emmet Sherwood, Lydia Emmet, Mary MaeMonnies compare more than favorably with the men, and there are many not exhibiting this year who rank with the best.

Every one is asking "What do you think of Dagnan Bouveret's 'Disciples at Emmaus'"; the artists for technical reasons, the public from religious sentiment as to the propriety of the artist introducing himself and family in the picture. The visitor not being capable of settling the disputes will keep out of trouble by not discussing them. Sargent and Whistler contribute to the exhibition, but the visitor will confine herself to the pictures which give suggestions to the Decorator. Albert Herter has a fine study of color by fire, light and twilight. His "Eve of St. Agnes" is most remarkable for the fine color in the woman's red gown on which the firelight plays, and the stained glass window behind in rich blues and greens with daylight showing through and fire light reflected on it. The black leaded effect is fine from a decorative stand point. This effect would be fine in china decoration, especially with lustres.

Charles C. Curran has a study of White Turkeys which are interesting from the treatment of white in the sunlight, yellowish green in the shadow and violet in the half tones. In the treatment of white in a subdued light usually the half tones are bluish, the broad shadows greenish and the deepest touches violet.

There was also a panel picture of moonlight on white lilies and a lightly draped figure that suggests an interesting treatment for a vase.

There were many most interesting miniatures, but those of Laura Hills of Boston, and Lucia Fairchild Fuller of New York were by far the best.

Miss Hills uses this year a great deal of pink in backgrounds. It would be a doubtful experiment for the beginner as would also her bold use of opaque white. Two interesting ivories are called respectively "The Gold Fish" and "St. Elizabeth."

"The Gold Fish" is a girl with long red hair and pink and yellow drapery blown by the wind against a wavy background of dark green and blue. The whole movement suggests the motion of water. The red hair blends softly into the flesh. "St. Elizabeth" is a sweet girl's head with a gold leaf halo about it. It is mounted on a tall and slender old brass standard and suggests a picture in a clock.

The two most interesting ivories of Miss Fuller are "The Girl with a Hand Glass." A girl in a Japanese morning gown with hand glass, against a flat background effect with Japanese panel on the wall, and the "Girl Drying Her Foot." This last is exquisite. The girl is nude, leaning on a dainty white chair with pink brocade stripes, and drying herself after her morning bath. The figure is well drawn, the flesh delicate, the color clear. Note that the pink satin was violet in shade, yellowish in high lights and pink only in half-tones.

Why do our decorators use landscapes so little for decoration? Or why do they not paint them on panels for framing. There is no reason why as good and artistic work could not be executed this way as in oils or watercolor. Has any subscriber anything to say on this subject? The Society of Landscape Painters has just had its spring exhibition. The work of twelve men, each telling his story of nature in his own way. Have you no story to tell? If you have you can tell it in a much more enduring way on porcelain. Paint on panels for framing. Study the varied phases of nature and tell some newly discovered truth in a new way. Two men especially of this society have a most interesting way of seeing nature, Charles H. Davis of Mystic, Connecticut; and George H. Bogert of New York city.

Mr. Davis sees many sides to nature and paints his story in a telling way; his atmospheric effects are wonderfully fine. His work to the visitor's mind was the best in the exhibition. Mr. Bogart had some stunning little things in black frames, one especially "Sunset, Paris Plage," the sun setting on the beach. By-the-bye, black frames are very effective for porcelain panels.

